

The short jacket that so gracefully improved the appearance of the slender specimen of femininity is sinister in its effect on the short, stout woman in drawing No. 3. It should be the duty of her life to avoid horizontal lines. Long, thin, light-colored lines are the best, because it fades distinction. Her belt, the horizontal effect of the skirt of the jacket, the horizontal trimming on the bottom of the skirt—all apparently shortening her height—lead to her being stout and commonplace in appearance. If her hips are not too pronounced she can wear the long coat, such as is shown in picture No. 4. The V-shaped yachting vest gives her a longer waist and a longer neck, and tends to lead to the length of her hips. If her hips are too prominent, she should avoid having any tight-fitting garments that bring the fact to her knowledge. She should not wear the usual long coat, but have it cut straight down to her knees, but have it fitted to her waist to rest her needs, but only having the skirt in the back, making it sweep away just at the knees. The front of the coat should be cut straight. The front should be made in a jacket effect, with a small collar, and a small button, forming a blouse front that will conceal the waist. It is best for the too short, stout woman to choose a long, thin, light-colored coat.

[illegible]

improvement and transformation. It was not possible to see a more plain, insignificant type of an English woman than Melba when she first came to Paris to take lessons of d'Archeval. Her plain woollen dress, too short in the skirt, looked like the last year's out of an obscure provincial town, the combination of colors showed that she hadn't the least

changes in the strict social customs of London, among which the discarding of the chaparron has been prominent. The suppression of

viaggi 77, 87, 93, 84.

rest. M. D. H.

are first cost.
